

MASS IN HONOR OF ST. PATRICK,

For Soprano, Alto, Tenor and Bass, with Organ or Orchestra Accompaniment,

INCLUDING AN

"Asperges me" and Hymn to St. Patrick.



COMPOSED BY JOHN WIEGAND.

The Orchestral Parts consist of 2 Violins, Viola, Cello, Double Bass, Flute, Clarinet, 2 Horns, 2 Cornets.
1 Trombone and Tympany.

Price of the Score, \$1.50.

Voice Parts, \$1.20.

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VESPERAE DE **CONFESSORE,**

FOR
SOPRANO, ALTO, TENOR, AND BASS,
WITH ORGAN ACCOMPANIMENT.



COMPOSED BY
N. ZINGARRELLI.

CONSISTING OF THE FOLLOWING VERSICLE AND PSALMS:

Deus in adjutorium.
Dixit Dominus.
Confitebor tibi.

Beatus vir.
Laudate pueri.
Laudate Dominum.

MAGNIFICAT.

PRICE . . . \$1.50

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MASS
IN HONOR OF ST. PATRICK
 for Soprano, Alto, Tenor and Bass
with Organ and Orchestra accompaniment
 INCLUDING AN
Asperges and Hymn to St. Patrick.



ASPERGES ME DOMINE.

Andantino. (♩ = 98.)

J. WIEGAND.

SOPRANO. *p* As - per - ges me, as -

ALTO. *p* As - per - ges me, as -

TENOR. *p* As - per - ges me, as -

BASS. *p* As - per - ges me, as -

ORGAN. *p* Andantino.

Man. Ped. Man. Ped.

mf per-ges me Do-mi-ne hy-so-po et mun-da-bor, et mun-da-bor

mf per-ges me Do-mi-ne hy-so-po et mun-da-bor, et mun-da-bor

mf per-ges me Do-mi-ne hy-so-po et mun-da-bor, et mun-da-bor

mf la - va - bis

mf *p* Man.

la - va - bis me, et su - per ni - vem de al - ba - bor.

la - va - bis me, et su - per ni - vem de al - ba - bor.

me, et su - per ni - vem de al - ba - bor.

Piu lento.

Mi - se - re - re me - i De - us se - cun - dum ma - gnam,

Mi - se - re - re me - i De - us se - cun - dum ma - gnam,

Piu lento.

Allegro moderato.

mi - se - ri - cor - di - am tu - am. Glo - ri - a Pa - tri Patri et fi - li - o

mi - se - ri - cor - di - am tu - am. Glo - ri - a Pa - tri Patri et fi - li - o

Allegro moderato.

Et spi - ri - tu i san - eto. Si - cut e - rat in prin - ci - pi - o,

Et spi - ri - tu i san - eto. Si - cut e - rat in prin - ci - pi - o,

p

Et nunc et sem - per, et nunc et semper Et in sae - cula, et in sae - cu - la

Et nunc et sem - per, et nunc et semper Et in sae - cula, et in sae - cu - la

f

sae - cu - lo - - - rum A - - - men, A - - - men.

sae - cu - lo - - - rum A - - - men, A - - - men.

Mel. & Fl.

p

rit.

KYRIE.

Andante. *BASS SOLO.* *p* Ky - ri - e e -

Andante. (♩ = 88.) *pp* Clar. & Dulc. *dim.* *rit.* *p a tempo.*

Man. *Ped.*

SOLO. p Ky - ri - e e - le - i - son, *CHORUS.*

SOLO. p Ky - ri - e e - le - i - son, *CHORUS.*

p Ky - ri - e e - le - i - son,

le - i - son Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

f

Man. *Ped.*

SOLO. p Ky - ri - e e -

SOLO. p Ky - ri - e e -

SOLO. p Ky - ri - e e -

SOLO. p Ky - ri - e e - le - i - son.

p *f* *p*

CHORUS. *p* **SOLO.**

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

CHORUS.

le - i - son, Ky - ri - e e - le - i - son.

p **SOLO.**

Ky - ri - e e -

f *p*

Ped.

cresc.

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

CHORUS.

son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

CHORUS.

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

[illegible]

son, *SOLO con espressione.*
son, Chris - te e - le - i - son, Chris - te e - le - i - son,

[illegible]

le-i-son, Ky - ri - e e - le-i-son, Ky - ri - e e - le-i-son, *cre* *scen*

CHORUS. Ky - ri - e e - le-i-son, Ky - ri - e e - le-i-son, Ky - ri - e e -

CHORUS. Ky - ri - e e - le-i-son, Ky - ri - e e - le-i-son, Ky - ri - e e -

CHORUS. Ky - ri - e e - le-i-son, Ky - ri - e e - le-i-son, Ky - ri - e e -

Ky - ri - e e - le-i-son, Ky - ri - e e - le-i-son, *do* *ff* *decr. sc.*

le-i-son, Ky - ri - e, Ky - ri - e e - le-i-son, *scen* *do* *ff* *decr.*

le-i-son, Ky - ri - e, Ky - ri - e e - le-i-son, *scen* *do* *ff* *decr.*

le-i-son, Ky - ri - e, Ky - ri - e e - le-i-son, *scen* *do* *ff* *decr.*

son, e - le - i - son, e - le - i - son. *dim.*

son, e - le - i - son, e - le - i - son. *dim.*

son, e - le - i - son, e - le - i - son. *dim.*

Ky - ri - e e - le-i-son, Ky - ri - e e - le-i-son. *dim.*

p *Man.* *Ped.* *Man.* *Ped.* *pp smorz.*

GLORIA.

Allegro maestoso. (♩ = 120.)



Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis De-o, Et in ter-ra

Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis De-o, Et in ter-ra

a tempo.

pax ho-mi-ni-bus, bo-nae vo-lun-ta-tis, lau-damus te, bene-di-ci-mus te,

pax ho-mi-ni-bus, bo-nae vo-lun-ta-tis, lau-damus te, bene-di-ci-mus te,

a-do-ramus te, a-do-ra-mus te, glori-fi-ca-mus te.

a-do-ramus te, a-do-ra-mus te, glori-fi-ca-mus te.

Man. Ped. Man.

BASS SOLO.

Gra-ti-as a-gi-mus, Gra-ti-as a-gi-mus, a-gi-mus

p

CHORUS.

propter magnam glo-ri-am tu-am Do-mi-ne De-us rex coe-les-tis

CHORUS.

propter magnam glo-ri-am tu-am Do-mi-ne De-us rex coe-les-tis

ti - bi

Ped.

De - us Pa - ter om - ni - po - tens, De - us Pa - ter om -

De - us Pa - ter om - ni - po - tens, De - us Pa - ter om -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "De - us Pa - ter om - ni - po - tens, De - us Pa - ter om -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ni - po - tens.

ni - po - tens.

The second system continues the vocal and piano parts. The vocal parts finish the phrase "ni - po - tens." with a long note. The piano accompaniment continues with the same rhythmic pattern, leading into a more complex texture in the final measures.

Do-mi-ne, Do-mi-ne, Do-mi-ne fi - li u - ni - ge - ni - te, Domi-ne fi - li -

Do-mi-ne, Do-mi-ne, Do-mi-ne fi - li u - ni - ge - ni - te, Domi-ne fi - li -

a tempo.

The third system introduces a new vocal entry with the lyrics "Do-mi-ne, Do-mi-ne, Do-mi-ne fi - li u - ni - ge - ni - te, Domi-ne fi - li -". The piano accompaniment changes to a more complex, syncopated pattern. The system concludes with the instruction *a tempo.*

u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te

u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a moderate tempo.

Je - su Chris - te; Do - mi - ne De - us,

Je - su Chris - te; Do - mi - ne De - us,

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a moderate tempo.

A - gnus De - i, Do - mi - ne De - us, A - gnus De - i, Do - mi - ne De - us A - gnus De - i,

A - gnus De - i, Do - mi - ne De - us A - gnus De - i, Do - mi - ne De - us A - gnus De - i,

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a moderate tempo.

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us, fi - li - us,

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us, fi - li - us,

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us Pa - tris.

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us Pa - tris.

QUI TOLLIS.

Andante con moto. (♩ = 72.)

BASS SOLO.

Qui tol - lis pec-

Clar. & Cremona.

Man.

Ped.

ca - ta, qui tol - lis pec-ca-ta mun - di, mi - se - re - re,

Man.

mi - se - re - re no - bis. Qui tol - lis pec -

Ped.

ca - ta, qui tol - lis pec-ca-ta mun - di, sus - ci - pe de - precati - o - nem

dim.

no - stram. Qui se - des, qui se - des ad

Ped.

dex - te - ram Pa - tris mi - se - re - re, mi - se - re - re no - bis,

p
dolce.

f. *dim.* *sf.* *slent.* *p* *calando.* *a tempo.*

mi - se-re-re no - bis, mise - re-re, mise - re - re, mi - se-re-re no - bis.

f. *dim.* *sf.* *slent.* *pp* *p*

rit. *rall.*

Man.

Tempo I. *SOLO.* *CHORUS.* *SOLO.*

Quo-ni-am tu so-lus san - ctus, Quo-ni-am tu so - lus san - ctus, tu so - lus Dominus, tu.

CHORUS.

Quo-ni-am tu so - lus san - ctus,

Tempo I. *p* *f* *p*

Ped. Man.

CHORUS. *p*

so - lus Al - tis - si - mus, tu so - lus Do-mi - nus, tu so - lus Al - tis - si - mus Je - su Chris - te

CHORUS. *p*

tu so - lus Do-mi - nus, tu so - lus Al - tis - si - mus Je - su Chris - te

p

Ped. Man.

Je - su Chris - te, Je - su Chris - te. Cum Sancto Spi - ri - to in glo - ri - a De - i,

rit. f. *a tempo.*

rit. f.

rit. f.

f rit.

Ped.

glo - ri - a De - i Pa - tris A - men. Cum Sancto Spi - ri - to in glo - ri - a De - i,

glo - ri - a De - i Pa - tris A - men. Cum Sancto Spi - ri - to in glo - ri - a De - i,

glo - ri - a De - i Pa - tris A - men, glo - ri - a De - i Pa - tris A -

glo - ri - a De - i Pa - tris A - men, glo - ri - a De - i Pa - tris A -

f

men, A-men, A - - men, A - men, A - - men.

men, Amen, A - - men, A - men, A - - men.

CREDO.

Allegro moderato.

Credo in u - num De - um, Credo in u - num

Credo in u - num De - um, Credo in u - num

Allegro moderato. (♩ = 109.)
Trumpet.

De - um, Patrem omni po - ten - tem fa - ctorum coeli et ter - rae, vi - si - bi - li - um

De - um, Patrem omni po - ten - tem fa - ctorum coeli et ter - rae, vi - si - bi - li - um

om - ni - um et in vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chris -

om - ni - um et in vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chris -

tum. Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

tum. Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

omni - a saecu - la, an - te omni - a saecu - la. De - - um de De - o,

omni - a saecu - la, an - te omni - a saecu - la. De - - um de De - o,

lu - men de lu - mi-ne, De - - um ve - rum de De-o ve - - ro.

lu - men de lu - mi-ne, De - - um ve - rum de De-o ve - - ro.

SOPRANO or TENOR SOLO.

Ge - ni-tum non fa - ctum con substan-ti-a-lem Pa - - tri, per quem om - ni-a

p

Man.

fa - cta sunt, per quem om - ni-a fa - cta sunt.

Ped. Man. Ped.

CHORUS.

Qui pro - pter, nos ho - mi - nes et propter no - stram sa - lu - tem des -

CHORUS.

Qui pro - pter, nos ho - mi - nes et propter no - stram sa - lu - tem des -

cen - dit de coe - lis, des - cen - dit de coe - lis.

cen - dit de coe - lis, des - cen - dit de coe - lis.

piu lento.

Viol. di Gamba.

Man.

Et in car - na - tus est, et in car - na - tus est de Spi - ri - tu san - cto ex Mari - a

Ped.

Man.

SOPRANO SOLO.

Adagio. (♩ = 63.)

*p con espressivo.**cresc.*

Et in car - na - tus est, et in car - na - tus est de Spi - ri - tu san - cto ex Mari - a

pp dolce.

Cremona.

sf vir-gi-ne et ho-mo fa - ctus est. *f* CHORUS. Cru - ci - fi - xus

f CHORUS. Cru - ci - fi - xus

p Ped.

pp e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas-sus et se - pul - tus, se -

pp e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas-sus et se - pul - tus, se -

p

dim. pul - tus est.

dim. pul - tus est.

dim. *pp* *dim.* *ppp* *rit.*

Allegro.

Et re-sur-re-xit ter-ti-a di-e se-eun-dum scri-ptu-ras. Et as-cendit in coelum

Et re-sur-re-xit ter-ti-a di-e se-eun-dum scri-ptu-ras. Et as-cendit in coelum

Allegro. (♩ = 120.)

ff a tempo.

SOPRANO SOLO.

se-det ad de-xte-ram Pa-tris. Et i-te-rum ven-tu-rus est cum,

se-det ad de-xte-ram Pa-tris.

p

glo-ri-a ju-di-ca-re vi-vos, vi-vos et mor-tu-os.

f

eu - jus re - gni non e - - rit fi - nis Et in Spi - ri - tum san - ctum Do - mi - num

eu - jus re - gni non e - - rit fi - nis Et in Spi - ri - tum san - ctum Do - mi - num

et vi - vi - fi - can - tem, qui ex Pa - tre, fi - li - o - que pro - ce - dit.

et vi - vi - fi - can - tem, qui ex Pa - tre, fi - li - o - que pro - ce - dit.

p Qui cum Pa - tre et fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur,

p Qui cum Pa - tre et fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur,

p

qui lo - cu - tus est per Pro - phe - - - - - tas.

qui lo - cu - tus est per Pro - phe - - - - - tas.

f

p *pp*

Man. Ped.

piu lento.

Andantino. *TENOR SOLO.*

Andantino. ($\text{♩} = 60.$)

p a tempo.

Oboe.

Et u - nam sanctam Ca - tho - li - cam, et u - nam sanctam Ca -

tho - li - cam et A - pos - to - - - - - li - cam ec - cle - si - am, ec - cle - - - - - si -

dim. *dim.*

SOPRANO SOLO.

Con-fi - te - or u - num ba - pti - sma in re - - mis - si -

am. Con - fi - - te - or u - num ba - pti - sma,

p

o - nem pec - ca - to - rum. Et ex - pe - - cto, et ex -

in re - mis - si - o - nem

mf *f* *dim.*

mf *f* *dim.*

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum,

re - su - re - cti - o - nem mor - tu -

p *mf* *f*

mor - tu - o - rum, mor - - tu - o - rum.

o - rum, mor - tu - o - rum, mor - - tu - o - rum.

dim. *p* *rit.* *a tempo.* *Oboe.*

Allegro moderato.

Et

CHORUS. Et vi - tam ven - tu - ri sae - cu - li, et

Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

Allegro moderato. (♩ = 120.)

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li. Et

vi - tam ven - tu - ri sae - cu - li, sae - cu - li. Et

li A - men, A - men, A - men, A - men. Et

Et vi - tam ven - tu - ri sae - cu - li. Et

Ped.

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et

vi - tam yen - tu - ri sae - eu - - li, et vi - - tam ven -

vi - tam ven - tu - ri sae - eu - - li, et vi - - tam ven -

sae - eu - li, et vi - - tam ven -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

tu - - ri sae - eu - li A - -

tu - - ri sae - eu - li A - -

The second system continues the hymn with four staves. The vocal parts and piano accompaniment are shown. The lyrics are written below the vocal staves.

The piano accompaniment for the second system, showing the right and left hand parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

men, A - - men, A-men, A - men, A - men. —

men, A - - men, A-men, A - men, A - men. —

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

The piano accompaniment for the third system, showing the right and left hand parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

SANCTUS.

Largo. (♩ = 78.)

San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus,

Largo.

p

Do-mi-nus De-us Sa-ba-oth.

Do-mi-nus De-us Sa-ba-oth.

f

rit.

Allegro moderato.

Ple-ni sunt coe-li et ter-ra, glo-ri-a, glo-ri-a tu-a. Ho-

Ple-ni sunt coe-li et ter-ra, glo-ri-a, glo-ri-a tu-a.

rit.

rit.

rit.

SOLO.

p

Allegro moderato. (♩ = 138.)

a tempo.

mf

rit.

un poco piu mosso.

CHORUS.

31

a tempo.

san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel -

CHORUS.

Ho - san - na in ex - cel -

un poco piu mosso.

p a tempo.

sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -

sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -

Ped.

san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -

san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -

Ped.

san - na in ex - cel - sis.

san - na in ex - cel - sis. *mf* Ho - san - na

Ho - san - na in ex - cel - sis, Ho - san - na

Ho - san - na in ex -

Ho - san - na in ex - cel - sis, Ho - san - na in ex -

in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -

cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -

cresc. *f* *ff*

cel - sis, Ho - san - na, Ho - san -

cel - sis, Ho - san - na, Ho - san -

cel - sis, Ho - san - na, Ho - san -

cel - sis, Ho - san - na, Ho - san - na,

na, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

na, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

cel sis.

cel sis.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first four staves, and the second system contains the remaining four staves. The lyrics are 'cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel sis.' The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score concludes with a final cadence in the piano part.